the santa clara valley

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Sun Magazine

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people talking

Gay rights stir up mayoral race

By MARY LESTER

OH MY, OH MY, the place to be during election time this year is certainly San Jose. It's the BIG SHOW and the flack is flying. **City Councilman, Al Garza,** running against **Mayor Janet Gray Hayes,** very possibly could have had a "fightin' " chance for the top position if he had voted "nay" on having a Gay Human Rights Week. From what I hear, Al's lost his big gamble since at least 60 churches would have backed him as the candidate who opposed the gay issue.

Nowabouts, in this large city, there are many sarcastic sayings such as: "Could you even get from the council a proclamation on a "Motherhood Day?" or, Q.: Is there no Anita Bryant type in this area? A.: Who wants to follow in her financial footsteps?. . .

Poor **Bugs Bunny** has had double and triple shifts at Marriott's Great America Park in Santa Clara during the past couple weeks. It's not just Easter Week and all the kids, either, but for the reopening of the park, there were something like 100 journalists and family members totaling at least another 500 who insisted on shaking hands with Bugs. Truthfully, Bugs' little cotton tail is getting to resemble the shaggy one of Brer Rabbit. It's understandable though, huh?. . .

Harold Shuman, a mail carrier out of San Jose's Cambrian Park station Post Office is a hero — at least to the owner of the A & W Root Beer shop on Union Avenue. **Ken Grap** sent a letter of commendation that turned out to be news to the local postal management when they learned that Harold had noticed a fire, allerted the manager and helped him put it out. Then our man suggested the fire department be called to make certain there was no fire in the walls. Here's hoping you get a free root beer, Hal! Congrats, too. . .

And, did you know that statistics prove that 2½ times as many Americans have been killed on the highways as have died in all wars from the American Revolution in 1775 to the present day? . . .

LOOK FOR ALMADEN Vineyards to open up a tasting room for the general public by June of this year. Last time a visitor could come by and sample the product was around 1948. The tasting was done in a tiny office attached to the bottling room and the wines sold were mostly "jugs." Today's tasting will be in the original 1852 winery building on Blossom Hill Road and everything will be done in the grand manner, or, so I certainly expect! (Particularly, since one of the entertainment areas is named after me.) . . .

Publicist **Marq Lipton** and his wife **Elizabeth** knew their friend from San Jose State days, **Lisa Sinizer,** was homesick for a taco and so, a few weeks back, they brought several bags of flour tortillas and tacos to her in — Israel! Now, that's friendship.

Lisa, who was active in Student Union Affairs at San Jose State in 1975, is studying for her Masters in Comparative Religion — Islamic and Christian — and won't be back until this summer when she expects to make enough money to return to Israel for her degree. Al three friends saw the movie "Star Wars," in English yet, but with sub-titles in Hebrew and Arabic. Lisa insisted the movie was high priced at 20 Israeli pounds of $1.25 realm of the U.S. But, Marq gallantly paid for all three seats while Elizabeth just went on chatting with their friend. It's almost as if back on campus; right?. . .

San Jose dentist **Tom Dunkin** is back from a Serra International Board and Nominating Committee meeting in Miami Beach where he was re-nominated as a vice president. (Serra Clubs — named after Father Junipera Serra, like in the highways and El Camino Real, which the padre founded — have as their program the promotion of vocations to the Catholic priesthood.) Dunkin is also a trustee of Serra International with his area being Northern California, Nevada, Hawaii and it would include Alaska, if there were any members there. Maybe soon, Tom. . .

Having the National Women's Political Caucus meeting in the area last summer evidently proved to be a real booster for the Santa Clara County Caucus. It is now the largest in California. . .

RON HELMONDS at 6 foot three inches, weighs 250 pounds and has discovered if he falls while cross-country skiing at Tahoe, the image left in the snow could be likened to an elephant. Ron, the heavier son of **Frank** and **Jeanne Helmonds** of Saratoga, is laughing now, but he and tiny wife **Debbie** weren't smiling but mumbling then. Ron would sink about three feet into the snow and, when attempting to get up, would find the poles sank another four feet or so.

Mama Jeanne, from Holland, sans wooden shoes, tried to explain that the Nordic way of skiing is cross country and it's one of the most calorie consuming sports in the entire world. In fact, you use up something like 1,200 calories in one hour and the most skinny people in the world of sports seem to be the cross country ski instructors. Big talk among that family of Helmonds, though, is that never before have they seen so much snow at Tahoe or — such a big hole left by Ron!. . .

Don't just wait to see the opening game of the San Jose Earthquakes vs. the Oakland Stompers heralding the season's start in earnest for soccer and their fans. The name of the game is to request from the Earthquakes their printed sheet showing the different positions, via sketches, of the players. There is a short explanation, too. (Believe me, if I can understand it, you can.) Write: **Tom Mertens,** the Quakes, 2025 Gateway Place, San Jose, 95110 and just ask for the sheet that has the sketches of the players' positions. It's free. . .

Sonia Kennedy of Saratoga, reads the Bible in writing that would be Greek to most of us but it isn't. It's Ukranian. Sonia, who was a D.P. during those WWII days, says her country's language isn't really that strange, 'cause it is from the Gothic alphabet and everyone should know it. Fine. But, just try telling that to a man named **J. Caesar** who lived centuries ago and used the Roman alphabet. However, if Caesar saw Sonia, maybe he would have forgotten **Cleopatra.** Or, so I and a lot of other admirers believe.

consumers corner

Avoid those short-lived metallic paint jobs

Our fairly new Volvo is suffering badly from failing paint. The car is only 18 months old and the paint job looks like one on a 20-year-old car. The dealer says that we have probably parked the car near a chemical plant of some sort and that's what has ruined the paint. This is not so, the car has been garaged and we wash and wax it regularly. Have you heard of similar circumstances?

Jesse Robarger,
Santa Clara.

This car had a silver-grey metallic paint that was blotchy and oxidized, common for metallic paints on all manufacturers' cars including Mercedes Benz. Metallic paints have a short life span compared with other paints and should be avoided both in the new car purchase and when having a car repainted.

Most manufacturers have set up a program that will compensate the metallic painted car owner when early failure of the paint job takes place. Volvo is one of these and the zone representative for Volvo should be contacted for possible rework or compensation.

Any car, truck or van having a metallic paint job with a clear plastic overspray to protect it should be avoided. When this clear protective coating is scratched or damaged in any way, the paint underneath will degrade promptly. Quite often the small claims courts must be used to recover for these poor paint jobs. Call Consumers United for aid in your problem and assistance with the proper use of the courts.

FORD MOTOR Company has been the only manufacturer to supply Consumers United with a complete technical spellout of routes of recourse and problem definitions when a vehicle recall has been announced. All other companies, Chrysler, G.M., A.M.C. and all foreign manufacturers have consistently refused this information on grounds that the material would be misused.

For the past 10 years, Consumers United has had and maintained a solid relationship with Ford zone and area representatives insofar as the resolution of consumer problems with Ford vehicles has been concerned.

Fords have also shown a better record in terms of ease of maintenance, extended life and relatively low cost repairs. This applies only to the simple vehicles unencumbered with a 400 plus cubic inch engine, power steering, power brakes and air conditioning.

Simplicity is the key word in the purchase of any vehicle and although the small engined, vehicle without power additions may not be exciting, remember it's a 55 mile per hour world and most of us don't have a great surplus of dollars to spend on what might be considered needless luxuries.

Ford has also initiated a pilot program which is basically a Consumer Appeals Board who will rule, in a very final way, on the validity and resolution of a consumer complaint. If this board works, the concept will go nationwide and will be a definite advantage to both Ford and the consumer.

CONSUMERS UNITED is a membership organization and part of our strength lies in the number of people on our rolls. We are an incorporated organization, tax exempt and have no paid personnel. Your yearly membership dues are $6 and membership gets you a monthly newsletter which can save you several hundred dollars per year. Member or not, all our services are offered on a no charge basis and membership won't get you preferential treatment.

Your $6 per year goes toward defraying our heavy phone bills, postage and publishing costs. Our grievance team support groups and office staffs are all volunteers and their supply costs are borne by their own pockets and memberships. Your support means we can be more effective in behalf of the consumer. Call us or write if you have any questions regarding membership.

Editor's note: This column is compiled for the SNPI newspapers by Slim Ingham. Consumers United is a non-profit organization dedicated to helping the consumer. Readers seeking help or membership information may write to Consumer United, P. O. Box 311, Palo Alto 94302, phone 494-1858. For more immediate help with consumer-related complaints, call 245-7402, Monday through Friday, 3 to 7:30p.m.

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You don't need a science degree to go shopping for stereo gear

By BLAIR JACKSON

IF YOU'RE LIKE most people, chances are you know virtually nothing about what makes a good stereo system sound good and a bad one sound bad. You've maybe sent for brochures, read the spec sheets, even had your scientifically minded friends explain the hi-fi facts of life, but the names and numbers still baffle you.

220 RMS! 20-20,000 HZ with no more than 1 percent total harmonic distortion! Bias and EQ switches! All that leave you feeling pretty dumb? Well, fear not. Even if you think a "woofer" is just a cute name for a Yorkshire terrier and "ohms" is what Hare Krishna people chant, you can buy a good stereo system if you know what to look for and what to look out for.

The most important thing to look out for, of course, is salespeople. Stereo salespeople can sound as shifty and underhanded as insurance salespeople, realtors and yes, even used car dealers. Unless you're one of those blessed individuals who can fake intelligence even in the tricky world of Hzs and RMSs, you're going to be at the mercy of your salesperson's "expertise."

I've found that salespeople invariably talk at least two levels over the head of the average buyer, nine times out of ten to establish their superiority in the salesperson-buyer relationship. It's hard not to feel inadequate when this slick operator is asking you mind-boggling questions in leading, rhetorical tones: "Now if the $300 receiver has .1 THD and this .05, which are you going to want in *your* house?" If a salesperson is talking over your head, tell him. If he knows his stuff and really wants your business, he can say everything he wants to say without ever uttering a decimal point.

STEREO PARANOIDS should also know that when they're dealing with some of the larger chain stores, the less they're willing to spend, the less service they'll get. Salespeople aren't dumb. They work on commission. If they can get you out of the store quickly, maybe somebody will come along who'll spend money.

Salespeople are particularly interested in a high customer turnover on weekends and sale days when there are more people in the store. If you can possibly shop early in the morning when stores are rarely crowded, you're likely to get better service. Smaller hi-fi store generally have less selection than the big chains, but there's no question that they offer more personalized service and tend to be less high-pressure in their approach.

Suit your system to your listening needs. A six-year-old kid who listens to nothing but Burl Ives's version of "Little White Duck" doesn't need much more than the $30 plastic mono record player he's got. Likewise, if you don't listen to a lot of music, are still in love with the tinny sound your old mini-transistor radio used to put out and let your dog play fetch with your records, you shouldn't be spending $800 on a system.

Most dealers will tell you that to get a good, solid component system that will last you a few years, you'll have to spend at least $400. However, if you listen to records infrequently, you might be just as happy with a $200 component system. They *do* exist, and I've heard a couple that really sounded quite good.

WATCH OUT for compact systems that seem to promise too much. If a $179 stereo has a turntable, eight-track cartridge player and cassette deck built into one unit, chances are the entire system is third-rate. These units invariably sound worse than $200 component systems, and with all the money you'll probably have to spend for repairs after the first six months of heavy listening, you could just as easily have *saved money* by purchasing an inexpensive component system.

The cheapo compacts — often bearing respected names such as Zenith, Magnavox and Westinghouse — are generally sold at large department stores where they sit side-by-side with washer-dryers and color TVs. Stick to specialty stores where the salesmen know more about what they're selling, and where parts and service are more readily available. After all, would you trust your pharmacist to fill a tooth?

If you're scouring ad fliers for bargains, be sure to read all the fine print. If a system is selling for $499 and the ad pushes the fact that you can take it home for just $24 a month (which sounds considerably more affordable than $499), realize that you're going to get hit with 18 percent interest over time on your purchase, meaning that if you stick by their payment plan, you're going to end up paying $624 for their $500 system.

Before you buy a stereo, check the warranties offered by both the store and the manufacturer. This age of rabbit-like multiplication of stereo stores has brought with it a warranty war of sorts, with every store trying to outdo its competitors. It's not at all uncommon to find stores offering five-year warranties now. If a store offers you only 30 days, you're not getting the deal you should be.

COMPARISON SHOP: This should go without saying, but salespeople at numerous stores have told me that most people come into a store convinced that they have to buy a particular brand name at a particular store either because a friend has recommended it, or because they've been saturated by advertising.

The chains tend to carry mainly big-name brands — Pioneer, Kenwood, Sansui, JBL, BIC, Hitachi, Cerwin-Vega, etc. Don't be afraid to go to a smaller store that features less well-known names. You'll be amazed at what some of the little German and Japanese companies produce.

If you can possibly avoid it, don't buy individual components over a period of time. Stores are good at mixing and matching components to create a total system. Buying a system one piece at a time frequently leads to trouble: if, for in-

(Continued on page 4)

On our cover

WHAT WE go through to get good sound! After the hassles of stereo shopping are over, the enjoyment of the music begins. Louise Stern is now reaping the benefits of a good stereo system. Photography is by Howard Lipin.

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Don't be confused when stereo shopping

(Continued from page 3)

stance, you buy a very powerful receiver (say, 80 or 100 watts) to go with your old bookshelf speakers (which can probably only handle about 30 watts), more likely than not, you're going to end up blowing out your speakers — and that kind of negligence isn't covered in speaker warranties. When in doubt, tell the salesperson what other components you own.

MOST IMPORTANT, use your ears. Fifty pages of technical jargon can't tell you what simple, in-store listening will. Don't be shy about asking a salesperson to let you hear several systems. If he pressures you or seems impatient, leave. There are plenty of stores that will treat you like a human being.

Don't hesitate to bring along a couple of your own albums for testing. After all, *you* know the kind of music you're going to be listening to. The Haydn symphony they play you in the store might sound good, but if the system doesn't give you the bass response you want from your Led Zeppelin records, you're not buying the right equipment.

Although receivers, turntables and cartridges will affect the sound your system puts out to some degree, the key lies in the speakers; and what you should try to find in any set of speaker, regardless of price, is low distortion, a wide frequency range with octave-to-octave smoothness (in other words, do the speakers sound shrill at the high end or rumble at the low end?) and, well, "naturalness."

MANY STEREO stores now have listening rooms, but keep in mind that your house or apartment probably will not have acoustics quite like the store's. What sounds great in a carpeted, paneled room will not sound the same in an apartment with high ceilings, stucco walls and linoleum floors. On the other hand, your living room may actually have better acoustics than the store's listening room, not to mention infinitely more possibilities for speaker placement.

A few little things to remember: Your old, beat-up records are going to sound much worse on a beautiful new system than they did on your crummy compact. Every scratch will be that much more noticeable amidst the pristine, natural sound you're hearing for the first time. You should also get a good record cleaner, because you stereo's going to sound awful if your records are in poor shape.

Above all, don't let a salesperson bully you into buying something you don't like. If none of the various systems you hear at one store sound quite right, go to another store, and if necessary, still another one. The system you want is probably out there somewhere, and after all the fear and loathing, you'll quickly learn that you don't need a degree in electronics to find it.

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Doug Turk's STEREO SCENE

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Sports—pleasures of the flesh

By ROBERT LIPSYTE

Editor's Note: This is the ninth in a series of 15 articles exploring "Popular Culture: Mirror of American Life." In this article, Robert Lipsyte, sports commentator and writer, begins a two-part discussion of the meaning of sports — variously called "the opiate of the people" and "the new religion" — in our society. This series was written for Courses by Newspaper, a program developed by University Extension, University of California, San Diego, and funded by a grant from the National Endowment for the Humanities.

ON THE DAY the Steelers clinched their second straight Super Bowl appearance, the streets of Pittsburgh were suddenly thronged with people jabbing their forefingers at a wintry sky and screaming, "We're number one, we're number one!"

It didn't seem to matter that day that the teachers were still on strike in Pittsburgh, that there had been no public education in the city for weeks, that millions of lives were feeling dislocation and damage; the Steelers — hyped as a mythic extension of the city — had won to show the world that the Iron City was "OK, Jack," and deserved to be plugged into the national happy news network. For the moment, at least, it was a hero city of super people.

Those cries of "We're number one!" from major league cities and from high school gyms, have been described lately by social scientists as symptoms of the growing need of Americans to identify with tangible and respected organizations; the increasing fragmentation of American life has made sports fandom a hook to hang onto.

The opiate of the people

More and more commentators have begun describing spectator sports as "the opiate of the people," as the "modern bread and circuses" and as the nation's "real religion" (while describing religion as America's real spectator sport), as if it were a seventies' phenomenon, sprung full-blown from the swollen coffers of the television networks, instead of a logical progression in the growing cultural importance of sports as a shaper of ethics, values and definitions.

Since the industrial revolution, the playing and watching of competitive games have been promoted as healthful activities for both the individual and the nation. Youth will develop courage and self-control, while Age will find blissful nostalgia. Or so we were told. Families will discover new lines of internal communication, and immigrants will find shortcuts to recognition as Americans.

Industry, the military, government, the media, have promoted this faith in sports, and in so doing have imposed the values of the arena and the locker room upon our national life.

"Only winners are truly alive," said George Allen of the Washington Redskins, one of the all-time winningest coaches and a friend of presidents. "Winning is living. Every time you win, you're reborn. When you lose, you die a little."

There are dissenters, of course, more and more these days, ranging from parents trying to defuse the tense competitiveness of Little League programs to such sports radicals as Dave Meggyesy, the apostate all-pro linebacker, who said: "Football is an attempt to sell a blown out, smacked out people, fighting inflation, the exploitation of their work, of their earth, that our system is still socially, economically and politically viable."

Impact of sports

Heretic or defender of the faith, or nonparticipant, there is no escape from the impact of sports. Traditionally, sports has acted as the first separator of the sexes; sometime soon after kindergarten, half the population — the girls — were cut from the team, literally or symbolically handed the majorette's baton and told to prepare for their careers as encouragers of men.

In recent years, the resurgence of the women's movement has significantly increased the number of females who participate in sports, but equality on the playing fields is nowhere near as prevalent as one might guess from the current hype of female sports stars.

From the middle grades on, boys are divided into athletes and failed athletes, worthy and unworthy, just at a time when they are most confused about their bodies and their relationships with their peers.

Most Americans, early winnowed from organized sports, either turn away from sports entirely, or become avid fans, a pastime encouraged by daily newspapers (which typically fill 25 percent of their newshole with sports results and gossip), by television (for whom sports programming and revenue is a mainstay), and by the ritual man-chat that makes sports our most common currency of communication.

Those who have survived all the cuts to make a world-class amateur team or a professional club have beaten odds that have been figured at one in a thousand. (Even then, success is generally short-lived — few pros spend more than five years playing for pay.) They have usually sacrificed the chance to develop themselves socially, emotionally and intellectually, so narrow is their specialty.

As Mel Rogers, a black high school basketball coach in Louisiana once pointed out, a boy who devotes his life to becoming president of the United States, even if he fails, will pick up enough experience and information along the way to make a successful and fulfilling career. A boy who devotes his life to becoming center for the Philadelphia 76ers had better get there if he expects to get anywhere at all.

Superficial glory

Athletes are seemingly lionized in our society, but the adulation is superficial and comes mostly from children, groupies and the adult male "jock worshipers" that athletes hold in contempt. People usually want something from the athlete. "Thousands of people who don't know me," says Bill Bradley, the Rhodes Scholar who played 10 years in the National Basketball Association, "use my participation as an excuse for nonaction, as a fix to help them escape their everyday problems."

If the proathlete sometimes seems "ungrateful" for this ephemeral and hypocritical celebrity status, small wonder that the black athlete, who has been most cruelly used by the sports industry, has led the way in demanding more concrete rewards in the form of super salaries. Spencer Haywood, the 19-year-old hero of the 1968 Olympic basketball team, set some sort of record by jumping from one college to another, then suddenly turning pro, then jumping to another league. It was very hard to argue with his credo: "If you're from the ghetto, it doesn't matter what you do or how you get it, only if you got it. What loyalties you got? To your family. To your (black) brothers and sisters. But to basketball? To some team? Forget it."

Sports is a socializer for work or war or depression. Listen to the historian, John A. Krout, prepare us in 1929 for tough innings: "During depression, with thousands out of work, sports helps refocus our attention on the Great American values and ideals, and also helps us remember that life does not begin and end with the dollar."

The new spirituality

Forty-five years later, a Miami Dolphin lineman, Norm Evans, prepares us for the new spirituality: "I guarantee you Christ would be the toughest guy who ever played this game . . . Jesus was a real man, all right . . . aggressive and a tremendous competitor . . . I have no doubt he could play in the National Football League . . . He would be a star . . ."

Even in golf, tennis and bowling, the sport with the greatest spectator-participant interface, the media thrust has been consumerism — the clothes, money and strength to buy more — rather than the joy of games.

Perhaps it is the lingering Puritan influence of the work ethic that compels us to justify our leisure, to make of sport a metaphor and a lesson and a preparation rather than a healthful high, the most fun a body can have in public. The emphasis on the discipline of sport, rather than the creativity; and on spectatorship rather than participation, has made sports into a work camp. Those who would break out to truly play have been made to sound radical

"For starters," wrote the distance runner, Bruce Kidd, "we should stop preaching about sport's moral values. Sport, after all, isn't Lent. It's a pleasure of the flesh."

NEXT WEEK: Lipsyte discusses the symbolic importance of three sports heroes, Joe Namath, Billie Jean King, and Muhammad Ali.

About the author

ROBERT LIPSYTE is currently sports commentator for the National Public Radio Network and Adjunct Associate Professor in the Graduate Journalism Department of New York University. From 1957 to 1971 he was a reporter and later an internationally syndicated columnist in the sports department of The New York Times, and was subsequently a columnist for the New York Post. The recipient of numerous awards, including the Meyer Berger Award for Distinguished Reporting, he is the author of eight books, among them "SportsWorld: An American Dreamland," "The Contender," and "One Fat Summer."

POPULAR CULTURE
COURSES BY NEWSPAPER

Film benefit set for April 1

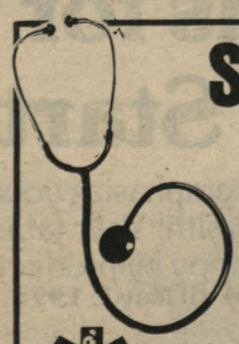
Two films that have never been seen in San Jose will be screened at a benefit for the weekly radical newspaper, People's World.

Camera One theater will host the Second Annual People's World Film Festival on April 1 at 1:30 p.m. with the showing of the Cuban film "Alicia" and the Argentinian film "Rebellion in Patagonia."

The benefit for the 41-year-old People's World is to help guarantee that the West Coast newspaper continues to be published.

Trip to Spain set for summer

Mission College instructor Irene Upson and Ed Kursar of West Valley College will accompany a class to Spain from July 31 to August 21. Anyone interest in sharing this exciting experience may call Upson or Kursar at Mission College, 988-2200 or at West Valley College, 867-2200.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diet corner

By ELISE GENDAR

TO SUPPLEMENT or not to supplement haunts the dieter far worse than Banquo ever spooked MacBeth. Somehow quantity of food becomes confused with quality of food in the public mind.

Actually, the opposite is frequently true — it is the over-eater who is in danger of vitamin deprivation. "Overweight and undernourished" is the way nutritionists phrase it.

Those on weight control programs where the emphasis is placed on balance, where new eating habits are traded for old, and where nutrition is stressed probably do not need vitamin supplements.

When Casimir Funk first nailed down these elusive chemical nutrients, no one ever thought that someday a vitamin might be dangerous.

Now we know that excess intakes of vitamins A, D, E and K will be stored in the body and not excreted. Just recently it was learned that there is such a thing as vitamin A poisoning and that too much vitamin D is dangerous. Who knows what we'll learn tomorrow?

IF YOU DO think you need a supplement, you should be cautious. Check the label to be sure that a supplement is what you are getting. Do NOT buy a bottle of therapeutic vitamins. They should be prescribed by your doctor only. In fact, I recommend that you consult him before you take any vitamin.

Concentrate on getting your vitamins from the food you eat. Don't panic at the scare tactics of the health food faddists — vitamins don't know if they originated in organically or chemically fertilized ground.

Nor need you fear rich tasting foods. They can be slimming, vitamin-rich, and nutrition-wealthy. Here's a luncheon dish to prove this point.

SHRIMP BISQUE

1 cup plain yogurt
¼ packet artificial sweetener
dash salt
1 tablespoon lemon juice
⅛ teaspoon dry mustard
3 ounces cooked shrimp

Blend all ingredients at low speed. Heat until quite warm but not hot. (DO NOT BOIL — boiling destroys digestive benefits to yogurt.) Serve immediately.

Don't forget that I'll be happy to answer any diet or nutrition questions you may have. Sensibly, sanely and without fads — just the way a good diet should be. Send a stamped, self-addressed envelope to Elise Gendar, the Diet Workshop, 2533 Taraval St., San Francisco, 94116.

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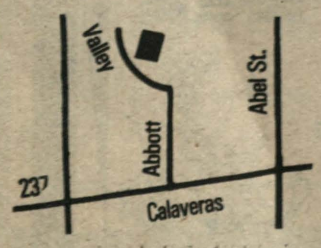

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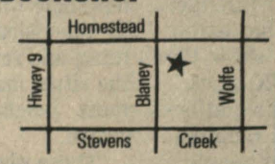

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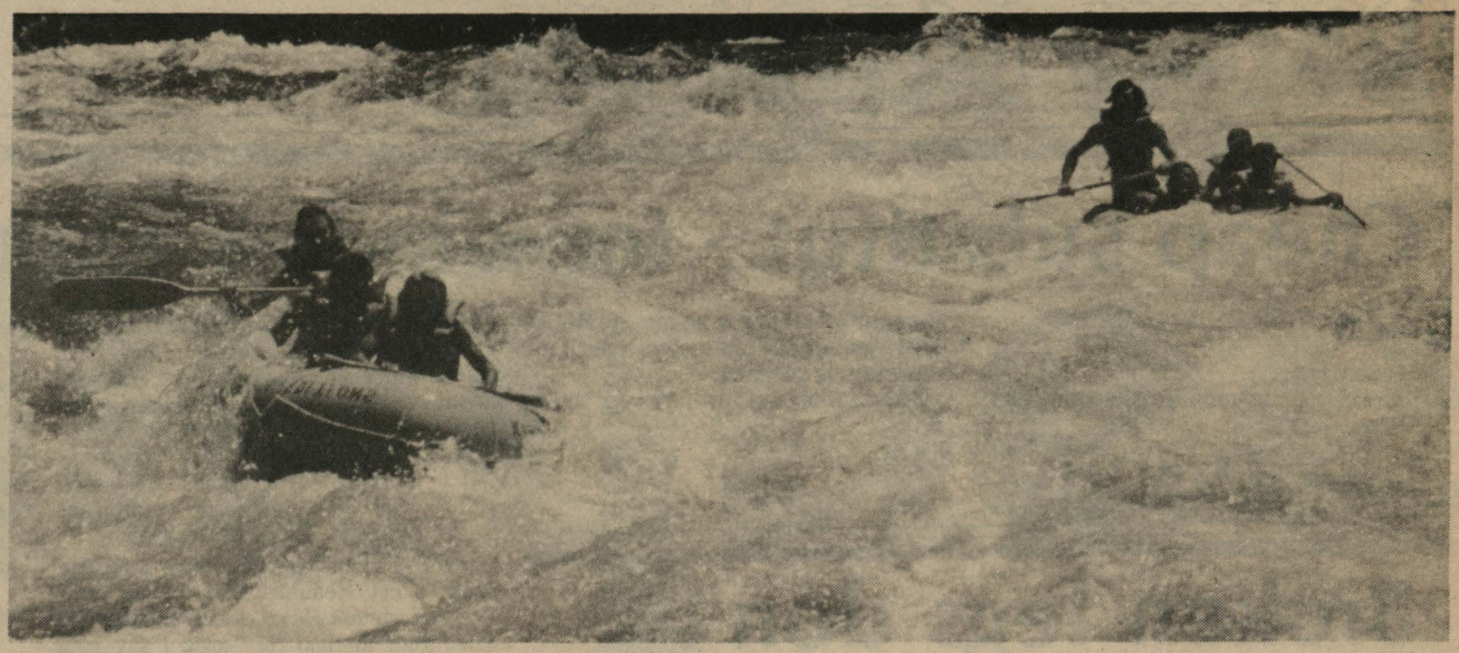

Rafting and horseback riding are just two of the fun summer sports that Y campers can enjoy.

Summer fun from YMCA

WATER SPORTS, horse riding, arts and crafts and friendship are all part of the YMCA camp programs offered this summer. The five branches of the Santa Clara Valley and Palo Alto YMCAs have more than 38 different types of camps and caravans available in 1978.

Sign ups begin April 1 for more than 107 sessions of Y-camp covering the entire county.

Summer camp has expanded to include a wide variety of camping forms, some as modern as Skateboard Safari, Sail 'N Ski and Big Foot Caravan.

Caravaning has grown in popularity and more than 20 different trips in out of the state will be taking off this summer to places like Oregon, the Grand Canyon, Catalina, Mexico, Mt. Lassen, Yosemite and Lake Tahoe. Backpacking trips for beginners, advanced hikers and families will also be offered.

More traditional Y-camps are available in coed, boys only and girls only versions. Campers can also choose day camps, resident camps and family camps. To find out more about the programs this summer, call your local YMCA: central, 298-1717; East Valley, 258-4419; northwest, 257-7160; southwest, 356-7126; South Valley, 226-9622, and Palo Alto, 494-1883.

FRIENDSHIP is one of the fringe benefits of YMCA activities.

penny pinchers

Cheap substitute for window cleaner works

By SHIRLEY TALLMAN

Dear Shirley,

I read your column all the time and enjoy your hints for saving money. I'd like to share something my mother taught me about washing windows.

Instead of buying costly cans or bottles from the store try using plain cornstarch and water. Just put a couple of quarts of warm water in a pan or a pail and add about ¼ cup of cornstarch. This does a real good job and doesn't streak.

Sincerely
Roberta Pearson
San Jose

You're right, Roberta! What a terrific way to cut cleaning costs. Those commercial window cleaners aren't cheap! We tried your method (or should I say your mother's method) on windows, both inside the house and out, and it worked beautifully. It also left our mirrors clean and shining. Thanks for the great tip!

Dear Shirley,

We read your article on making toys in the SUN Magazine section (Jan. 11, 1978) and would like to tell you one way we've found to keep our four small children amused on rainy days or when they're sick in bed.

Take a bright picture from a magazine or from one of the kid's old books and fit and paste it on a piece of cardboard. Then cut the cardboard into large, easy shapes for the children to fit together. (We use easy shapes like circles, stars, crosses, squares and animals, etc., for the younger kids). There's no end to the puzzles you can make, and they give hours of fun. Just as good as the ones you buy in the store, too!

Claire MacFarland
Los Altos

Your homemade puzzles brought back memories. I can remember my grandfather making puzzles for me this way when I was a child. How I loved them! A lot of lucky children are sure to appreciate this fun and easy toy idea. Thanks, Claire.

Speaking of my grandfather, I remember another of his unique toys. He took a large board left over from some household project, and painted it in bright red and black squares. He added some red and white poker chips and presto, a new checker set with large pieces for little hands. I'm sure that game meant more to me than any he could have bought in a store. It just goes to show that a little effort and imagination can still bring a lot of happiness for just pennies!

Deal Shirley,

Last night I tried your Quick Cottage Pie that was in the SUN Magazine recently. I had one small problem. When do you add the ground beef? Is it browned after the onion, garlic and celery? Apparently, there was something omitted in the newspaper.

Yours truly
Mrs. Gene Leichner
Saratoga

The omission was mine, not the newspaper's. But you guessed correctly (and I hope in time to make a successful pie). Saute the onion, garlic and celery for about five to seven minutes or until they're half cooked. Add the meat and stir until it's crumbled and mixed well with the vegatables. Be sure to drain off the excess fat at this point. Then continue with the rest of the recipe.

My apologies!

For a free copy of Quick Cottage Pie, please write me in care of "Penny Pinchers," P.O. Box 829, Milpitas, 95035, and enclose a stamped, self-addressed envelope.

Editor's note: Trying to raise a family on a budget? Shirley Tallman tries to help each week in her column. She welcomes comments and suggestions from readers. Send them to her at: P. O. Box 829, Milpitas, CA 95035.

pet forum

Broken legs don't mean shoot horse

By SUSAN HOSIE, D.V.M.

Q: A few years ago, I saw them execute a horse at the race track after it had a bad fall. They evidently didn't have equipment to move it and shot it where it fell — dragging it away afterwards. How could they have known so quickly that the animal couldn't be saved? I've heard that broken leg bones mean that a horse is doomed. Hasn't any effort been made to save them?

J.L.

A: Many horses with fractured legs now can be saved. In recent years, there has been extensive research on various types of repairs of fractures. Often it requires special facilities and techniques, but they are available.

One of the major problems of horses is the tremendous weight that must be carried on fairly fragile legs. The old saying, "No legs, no horse," is still applicable since if the horse is limp, he is unusable except as a breeding animal.

Q: Did you ever hear of a flea-infested overstuffed couch that couldn't be cleaned of these pests? A neighbor of ours—in her 80s — claims that her couch has become a "flea community." In spite of exterminators and pest sprays, she has not been able to get rid of the fleas. Someone said if she got a dog, the fleas would prefer him. Another person said to get a flea collar and lay it under a blanket on the couch. Any advice?

P.L.

A: I think I would haul the couch to the dumps, and hire an exterminator to fumigate the house. The flea collar wouldn't be potent enough to penetrate the fabric and stuffing of the couch. Getting a dog might help, as you suggested, but it is hardly fair to the dog.

Q: I read a news story recently suggesting that all pets be photographed when they are licensed so that they could be identified easily if lost. Our dog has left home at least three times and a photograph would have helped find him, especially when he was picked up ten miles down the highway in another town. What do you think of this idea?

B.A.J.

A: It sounds like an excellent idea to me. Tatoo as identification also is effective and gaining in acceptance. Anything that helps to identify a lost pet is good.

Editor's note: Readers can send questions to Dr. Hosie at "Pet Forum," P. O. Box 1962, San Mateo, CA 94401.

Poetry contest open to students

The Annual High School Contest in Poetry sponsored by the Edwin Markham Poetry Society is receiving entries for the competition. Students in grades seven through 12 attending schools in Santa Clara County are eligible.

Nine prizes will be awarded plus a Special Award in memory of Dr. Henry Meade Bland, second Poet Laureate of California. For rules, send a self-addressed, stamped envelope to Contest Chairman, Lorene Carnevale, P.O. Box 335, Cupertino, 95014. The contest closes April 15.

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Marquee

personality profile

Upstart young man shines in dance theater

By MARILYN RAUCHLE

NO MATTER WHAT professional dance company you watch, there always seems to be one individual who stands out and commands your attention.

In the case of the celebrated Alvin Ailey American Dance Theater which recently performed in the Center for the Performing Arts, it was an upstart young dancer named Mel Tomlinson who left the audience in awe.

"I want to be seen," said Tomlinson in an interview earlier. Even though he only danced in the first half of the performance, there wasn't a person in the audience who could have missed him.

Tall, dark, statuesque in form, Tomlinson's body glistened as he gyrated to the music of Duke Ellington's "Night Creature," to open the program sponsored by the San Jose Community College District and San Jose State University. His stage presence seemed to infect the sizeable crowd and they responded enthusiastically, urging him on as he leaped and twirled with the other dancers.

A DISCIPLINED artist on stage, pushing his body to its limits, Tomlinson's magnetism seems to work just as well for him off stage. People are attracted to him, they follow him, stare at him, and in general just want to get close enough to talk to him.

"I'm just a ham from way back" said Tomlinson, 24, who admitted that he loves every minute ot it.

Starting rather late for a dancer, at the age of 17, Tomlinson's career has climbed rapidly. He could easily have been a gymnast instead of a dancer, having won a scholarship for the sport to Penn State.

But while in high school, Tomlinson had been deeply involved in the theater, drama and music. He couldn't give all this up and chose instead to attend the North Carolina School of the Arts, from which he was to graduate two rapid years later with his B.A. in Fine Arts.

He received his classical training in dance while at school, joining Agnes de Mille's highly acclaimed Heritage Dance Theater.

"I FOUND THAT dance was a challenge to me. I had developed my upper torso and my expressive abilities through my experience in the theater. Now, I was putting it all together with movement. I had stopped being merely a performer and I was becoming an artist.

"But, it remained to be seen if I could stand out among my own. I was the only black while in dance school, and believe it or not I even played the Snow King in "The Nutcracker Suite!" Tomlinson said with an exasperated grin.

He didn't have to wait long. When the offer came to join Dance Theater of Harlem, he was ready.

"I remember the first day I walked in. These dancers were bigger, taller and more experienced. They were also older, and I remember sensing the paranoia which always erupts when a new challenger appears on he scene.

"I stayed with Arthur Mitchell at Dance Theater of Harlem for three years, and then I felt I was ready for something new. I contemplated Bejart, but I'm glad Alvin Ailey came along and got me first," Tomlinson said.

He joined the rest of the dance world in praising the company's founder, "I can't tell you the essence of Ailey, no one can. He's a creative genius who pays special attention to his dancers. He wants to see what you can do and his choreography lets you explore things you never imagined," he added.

IT WAS CLEARLY beyond Tomlinson's imagination to take the place of Mikhail Baryshnikov, now a movie star in "The Turning Point" as the partner of the company's veteran performer Judith Jamison; yet, that's exactly what has happened.

"Ailey told me not to worry about it. He changed the choreography a little bit, and even though Baryshnikov did some things which I can't do, now I find myself doing some things which he couldn't do," Tomlinson said breaking into a wry smile.

"I've learned to adapt my classical background in ballet to new forms of modern dance. In 'Rainbow 'Round My Shoulder,' I portray a man on a chain gang. It's not a gentle ballet because traditionally these were real men, strong and weathered by pain. I can't believe I'm performing without my ballet shoes or my shirt; but, I'm doing it," he emphasized.

That's not all Tomlinson's doing while on tour with the Ailey Company. He also teaches master classes for dance students which have been scheduled by colleges through out the United States.

Over 160 local dance students participated in the jazz, ballet and modern dance classes which were sponsored by the San Jose Community College District as part of the Ailey residency. This educational approach is becoming a well received tradition with the college district which also sponsored classes during the Joffrey II ballet residency in January.

THE AILEY CLASSES were overflowing with enthusiastic learners, who came in all shapes and sizes, hoping to get a nod of encouragement from the pros.

"When Ailey first asked me if I wanted to teach, I said, 'No.' I just want to dance. How can I teach when I'm not sure I'm doing it right?" asked Tomlinson.

But Ailey knew what he was talking about; Tomlinson is a natural at it. If anyone can convince a group of motley students that a stuffy, barren practice room is Carnegie Hall, he can.

"Look, look at your audience out there. Walk out to them as if you were wearing golden point shoes," he urged. And the students responded. From the looks on their faces, they were already hearing the deafening applause.

"Always dance to do your best. The audience can feel the energy and emotion you put into anything you do. The most satisfying feeling of all is to see your audience doing the steps, or whistling the music as they go out the door, then you know you've touched something," Tomlinson said confidently.

In his eight months with the company, Tomlinson has seen numerous audiences do exactly that. In fact, with the Alvin Ailey Company, the standing ovation often comes even before the performance begins.

ENJOYING IT for now, Tomlinson is very aware that a dancer's career can't last forever. Suprisingly, he's opted to call it quits in another three years.

"I want to go back to school in psychology. Few people realize that dancers are probably the most mixed-up people in the world. They need someone to talk to, someone to understand and I want to help," he vowed.

Tomlinson admitted that he wouldn't be where he is now without the help of family and friends along the way.

"I was one of six kids raised in North Carolina, so our economic status when I was younger didn't allow us to go to the theater a lot. Instead, I watched it on TV and dreamed of what it would be like," he added.

Tomlinson claimed that classical dance training helps to improve even the way one looks, dresses and acts. He has no regrets about choosing dance over the other interests in his life.

"After all," he told me with a characteristic grin. " 'It's not what you do, but how you do it,' right?" And in Tomlinson's case, he does it very well.

'12 Angry Men And Women' substitutes for cancelled show

"TWELVE ANGRY Men and Women" will be presented by the Santa Clara Players at the Actors Repertory Theater beginning March 31 to replace "After the Fall," which was cancelled because of illness.

The new show will play at 8:30 p.m. on opening night and on April 1, 2, 7 and 8.

First produced for TV in 1954, "Twelve Angry Men" was later made into a movie starring Henry Fonda. Though written for an all male cast, Director Orlando T. Maione chose to modernize the script and change the title to "Twelve Angry Men and Women."

Tickets will be $3.50 general and $2 for students, military and senior citizens. For information and reservations, call 266-0466.

the professionals

New comedy opens in Los Gatos Theater

THIS WEEK CLOSE TO HOME: California Actors Theater in Old Town Los Gatos opens another in their 1977-'78 season of professional theater. This weekend marks the opening of the jewel by Kaufman and Hart, "You Can't Take it with You" at the intimate Los Gatos theater. . .

Roberta Flack, plus "unannounced" special guest(s) are at the Circle Star this week. . . At the Santa Cruz Civic, the Amazing Rhythm Acres with special guest Bonnie Bramlett will appear on Sunday . . .America and Michael Murphy will be at Stanford's Frost Amphitheater on Saturday.

WHAT'S UP, NORTH?: The great Danny Marona appears at the Paramount on Saturday featuring Del Courtney and his Orchestra with special guest star Helen O'Connell . . . Issac Stern will appear in recital on Monday at the Opera House playing Mozart, Beethoven, Brahms, Kreisler and Szymanowski . . . Then there's always Jean Pierre Rampal with John Steele Ritter at the Masonic on Friday and Virgil Fox with David Snyder's Revelation Lights at the Paramount on Thursday. . .

Pacific Ballet presents their "Variations in Movement Spring '78" series through April 9 at the Marines Memorial Theater, offering a widely varied program of dances.

AROUND THE CLUBS this week: The Harlettes will be at the Mocambo Tuesday to April 9. . . The Woody Shaw Quintet will appear Tuesday to Sunday at Keystone Korner. . . At the Boarding House, Andrew Gold and Robin Williams will be featured Tuesday and Wednesday, then Mimi Farina and Robin Williams Thursday and Friday. . . Great American Music Hall's calendar includes John Hammond and special guest John Hiatt on Wednesday, Tom Rush and Moro on Thursday, then An Evening with Jerry Jeff Walker and his new band both Friday and Saturday. . . At the Old Waldorf, Yvonne Elliman sings on Wednesday and Thursday, Laugh In Stars Reunion on Sunday and Warren Zevon next Monday and Tuesday.

FLICK PICK: Last year it was "Star Wars," this year it's "Close Encounters of the Third Kind." This spectacular drama about the visit of extraterrestrial beings is a landmark science fiction film. Although comparisons are inevitable, this is an entirely different kind of film: a human drama, not a cartoon fantasy. The only real similarity is the special effects. The last 35 minutes of "Close Encounters" (the arrival of the spaceships) is an awesome, unforgettable experience!! Starring Richard Dreyfuss and Francois Truffaut, Steven Speilber's seventh hit is now playing at Cinema 150 in Santa Clara.

THE UNINHIBITED Sycamore family does their own thing and creates chaos in "You Can't Take It with You," the Kaufman and Hart comedy premiering at California Actors Theater in Los Gatos. Starring Harry Kersey as grandpa, Betty Besuner, Brandon Smith and Karen Ingenthron, the play opens for a four-week run on March 30.

Comedienne Joan Rivers to appear one night only

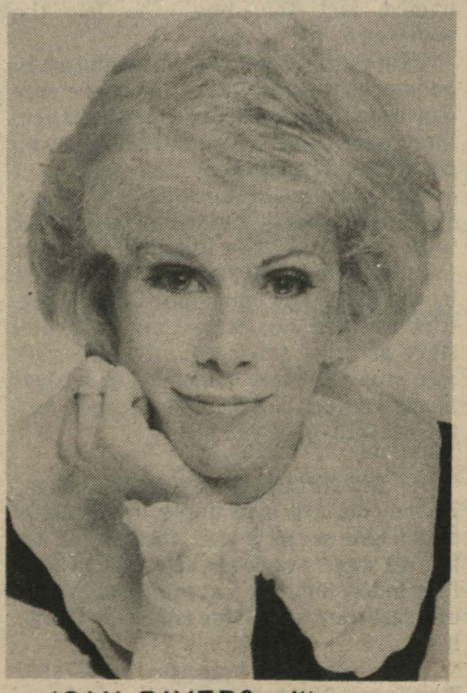
JOAN RIVERS, popular comedienne known best from her numerous appearances on Johnny Carson's "Tonight Show," will appear at the San Jose Center for the Performing Arts. Her single appearance on Saturday, April 15, will be brought to San Jose under the auspices of Temple Emanu-El.

The multi-talented Rivers is recognized primarily as a comic, but her background and experience include some interesting surprises. In addition to being comedienne in residence at MGM's Grand Hotel in Las Vegas and at the famous Ye Little Club in Beverly Hills, she authored a book "Having A Baby Can Be A Scream," which has sold over one million copies. She is presently writing a second titled "Getting Started."

For Rivers, the culmination of her life's work as both comedy performer and writer displays itself in directing her first feature film "Rabbit Test."

Rivers' appearance in the Santa Clara Valley area will be her first at this end of the Peninsula.

The show will be immediately followed by a cocktail party with dancing to the music of Chuck Travis' Big Band at the nearby Holiday Inn. Tickets for both show and party or for show-only may be purchased at the San Jose Box Office.



JOAN RIVERS will appear for one night only on Saturday, April 15 at the San Jose Center for the Performing Arts. Tickets are available at the San Jose Box Office.

CYS auditions deadline near

The California Youth Symphony Associations will sponsor auditions for instrumental soloists for the 1978-79 season May 6 at Knuth Hall, San Francisco State College in San Francisco.

The goal of the auditions is to offer a challenge to young musicians, age 19 or younger in the San Francisco Bay Area and Peninsula, to compete for the opportunity of playing solo performances with a symphony orchestra.

CYS audition candidates are advised to be prepared to play a movement of a standard concerto on a symphonic instrument, including piano.

Final date for submitting applications is April 1.

Applications and rules for the CYS auditions are available upon written request to California Youth Symphony Association office, Box 1441, Palo Alto, 94301. Telephone: 325-6666.

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film review

'Coma' takes you on a medical mystery tour

By LARRY ENGELMANN

THINKING ABOUT a new organ? Think Jefferson Institute. And think pancreas.

The Jefferson Institute is a massive and ominous looking concrete fortress of a structure outside Boston where patients in deep irreversible comas — otherwise known to the public as "vegetables" — are strung up horizontally by wires like so many naked marionettes. And when they are not hanging around the Institute, the pathetic comatose carcasses are carted off to a dissecting room where their vital organs are yanked out and put up for sale on the international transplant market. Healthy young men who have checked into the Boston Memorial Hospital to have a knee drained have ended up suspended by wires while wealthy oil sheiks bid on their prostate.

Simply seeing a room full of suspended bodies can have the impact of a cold bedpan. And that, apparently, is what screenwriter, director and ex-doctor Michael Crichton was aiming for in his film "Coma," which deals with a medical transplant scam.

GENEVIEVE BUJOLD stars in "Coma" as young Dr. Susan Wheeler, a promising resident physician at Boston Memorial. She is bright, dedicated, dispassionate, beautiful and, of course, very liberated. Michael Douglas plays Dr. Mark Bellows, another outstanding resident physician at the hospital and also Dr. Wheeler's roommate.

Apparently these two should have the best of all possible worlds, playing doctor for cash during the day and for fun at night. But such is not the case. Dr. Wheeler is, remember, "liberated."

To director Crichton that means she does not heat up the stew at night, does not open a can of beer for her roommate, and gets the shower first. And in addition to these liberated behavioral imperatives, she has the sense of humor of a catheter. What could handsome young Dr. Bellows see in such a woman? Crichton gives us an enticing peek through a transparent shower door. And then we know!

"COMA" IS, however, not simply a romance. It is rather a medical mystery tour. One of Dr. Wheeler's close friends has a therapeutic abortion in Boston Memorial, but then lapses into a coma following surgery and dies a few days later. Wheeler investigates the case and discovers a long list of otherwise healthy young patients who in the past year also ended up comatose after undergoing relatively routine minor surgery. She investigates further and finds that all of those patients were transferred to the Jefferson Institute.

The more she learns, the more suspicious Dr. Wheeler grows of the staff around her in the hospital. The hospital's head anesthesiologist, played by Rip Torn, obviously has a special interest in the coma cases. And so does the head of the hospital, played by Richard Widmark. They attempt to discourage Wheeler's investigation, making her see a staff psychiatrist and then hiring a thug to chase her around the hospital with a very big pistol. These are suspicious circumstances indeed.

In the end, Dr. Wheeler discovers the horrible secret of the international transplant conspiracy. But by then she is laid out on an operating table about to undergo a routine minor operation — for removal of appendix — performed by hospital staff members who are central to the coma crimes.

ALL OF THIS is spiced up with stretchers full of rapid medical jargon and small talk in order to lend some kind of plausibility to the otherwise hilariously implausible plot. There are also dozens upon dozens of bodies in various states of undress and dissection to spice up the show, cadavers hanging by tongs through their ears, sponges soaked in blood, needles, groans, undilated eyeballs and a rather graphic electrocution. And there lies the problem with "Coma."

Crichton has tried to go too far, to touch too many bases with too slim a plot. He tries to touch all the bases and in the end even has Widmark launch into a self righteous diatribe about social responsibility, the scientific community, the failure of democratic legislators, and so on and on. As a result, the dramatic continuity of the picture suffers. That is unfortunate because as a form of harmless and mildly entertaining hospital escapism, "Coma" is valuable. But, beyond that it cannot go, no matter how titanic the director's effort.

film clips

Candleshoe

This Walt Disney family film is an example of G-rated entertainment at its finest. Starring Jody Foster, Helen Hayes and David Niven, "Candleshoe" tells of a young girl's involvement in a conspiracy to locate lost treasure on the grounds of an English mansion. High-quality drama and crisp comical adventure make this an exceptional film.

Close Encounters of the Third Kind

Stephen Spielberg's super-expensive story of mankind's first face-to-face confrontation with creatures from outerspace. A triumph of special effects people. An extraordinary story by a talented and sensible director. "Close Encounters" is a movie experience that is simply awesome.

Coma

This is screenwriter/director and ex-doctor Michael Crichton's medical mystery tour. Genevieve Bujold and Michael Douglas star as young doctors who succeed in unraveling a conspiracy and wealthy physicians who put patients into a coma and then remove their vital organs for sale in transplant operations. If you love high-quality Hitchcock suspense, you're going to hate this movie.

The Goodbye Girl

This Herbert Ross and Neil Simon collaboration is a delightful love story with a happy ending. Richard Dreyfuss and Pamela Mason star as the aspiring actor and semi-successful dancer thrown together by unusual and hilarious circumstances in New York City. Audiences have returned again and again to see this one.

High Anxiety

This is Mel Brooks' salute to Alfred Hitchcock, the master of film suspense. Brooks combines hilarious take-offs from Hitchcock's best known thrillers in order to make "High Anxiety" a highly entertaining and often irreverent riot of humor.

Julia

The story of affection and friendship between Lillian Hellman (Jane Fonda) and Julia (Vanessa Redgrave). Directed by Fred Zinneman, "Julia" is a masterpiece of drama. Fonda, Redgrave, Max Schell and Jason Robards give incomparable performances.

The Serpent's Egg

This is Ingmar Bergman's least obtuse and most powerful analysis of the state of modern man. Set in Berlin in 1923, it tells the story of Abel Rosenberg (David Carradine) and his attempt to escape the madness, decadence and intrigue of evil times. With a sister-in-law (Liv Ullmann), he discovers the dark secrets that drive those around him to suicide and murder. Bergman's concern, however, is not with Berlin in 1923, but with us, today.

The Turning Point

Herbert Ross directed this film which stars Shirley MacLaine, Anne Bancroft, Leslie Browne and Mikhail Baryshnikov. This is actually two beautiful films in one. The drama, concerning the painful reunion of two former friends from a ballet company, is played powerfully by Bancroft and MacLaine. The dance sequences, starring Browne and Baryshnikov, have a distinct magic and dazzle. This is a moving and mature picture.

The World's Greatest Lover

Gene Wilder produced, directed and stars in this wacky comedy about a young man from Milwaukee who journeys to Hollywood in the 1920s for a screen test. He hopes to become another Rudolph Valentino. The story is often disjointed and some of the comedy irrelevant to the main theme of the film. But Wilder is always very funny. Co-stars Dom DeLouise and Carol Kane.

Spring festival of poetry set

The San Jose Poetry Center is presenting "The Spring Poetry Festival," a series of free poetry readings to be held in the San Jose Museum of Art, 110 S. Market St.

On Wednesday, April 5, poets Ellen Bass, Phyliis Koestenbaum, Paula Inwood and Susan Lysik will read from 8 to 10 p.m.

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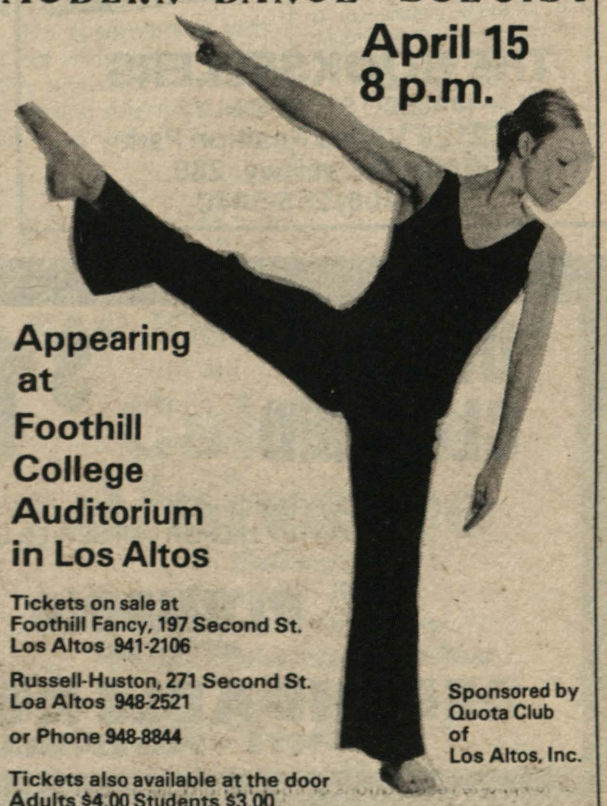
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theater/review

The comedy is dated, but the laughter isn't

By JAN McGINNISS

REVIEWING IS always a matter of individual taste and perception. Comedies become dated because historical perspective changes. But you can't fool an audience. A good laugh is a good laugh. So be prepared! If you want to see professional theater and you'd like an evening out, in the company of friends, see "Never Too Late" playing throughout April at King Dodo Playhouse.

That's not to say there aren't some problems with the show. There are. Sometimes Ivan Holm as the beleaguered Harry Lambert is too loud; sometimes, Jan Hutchings, his daughter Kate is too whiny; and sometimes, Ernie English, Kate's husband-in-residence is too weak. But MOSTLY it's because the play is dated and the audience accepts what the cast has already realized and settles down to an evening of fun.

"Never Too Late" written in the early '60s by Sumner Arthur Long is a situation comedy, the situation being the pregnancy of a woman in her mid-forties and her work-a-holic husband. Complications arise, not medical, but marital. And the cast is off and running. So much so that it's a wonder that doctor's permission wasn't a prerequisite for auditioning.

JALEEN HOLM, who directed the show with finesse, also plays Edith Lambert the lady-in-waiting, pretty as the myth demands and one helluva good actress, one of the finest in the Bay Area.

Ivan Holm as the poor, bedeviled Harry Lambert sets the pace of the show early on and never lets up. A master of the slow-take, he captures the audience and keeps them with him until the final blackout. If ever a couple were born with a perfect sense of comic timing it's Jaleen and Ivan Holm. But "perfect timing" like "Overnight success" takes years, and it shows.

One of the nicest features of King Dodo Playhouse, and there are many, is the fact that you feel so welcomed. The actor who seats you prior to showtime, makes you feel happy you're there as the play proceeds. Jim Hutchings did the honors Saturday night and as Mayor Crane, the next door, high-blood-pressured neighbor, he was funny and just the proper amount of stuffy.

Other members of the cast include Nancy Betty as Grace Kimbrough, Joseph Oliverio as Dr. James Kimbrough, Len Overhouse as Mr. Foley, and Douglas Allen playing the policeman. If you want a night out with that "at home" feeling this is the cast to spend the evening with.

"Never Too Late" alternates with "The Girl With The Freudian Slip." April performances are scheduled for April 1, 21, and 29. Curtain time is 8:30 p.m. For more information, additional dates, or reservations call 266-6060.

J. IVAN HOLM will play a famous violin virtuoso who wants to retire but is frustrated by his wife, Betty Jane Bennett, his cook, his theatrical manager, and an old flame who suddenly appears with her daughter, in "Perfect Pitch." This comedy by Samuel Taylor will premiere at the King Dodo Playhouse on April 7 and then alternate with "Never Too Late." Prepaid tickets for the champagne gala opening are $6, other performances $4.50. Call 266-6060 for more information.

'Fiddler" auditions open to local talent

Auditions for "Fiddler on the Roof," the final production of the current season, will be held at the San Jose Civic Light Opera Rehearsal Hall at 10 Notre Dame Ave. in downtown San Jose, April 8 and 9 at 2 and 7:30 p.m.

Theodore Bikel will reprise his Broadway portrayal of the beleaguered Tevye and Dolores Wilson will co-star as his wife, Golde. Former San Josean Marsha Merchant will return to play the role of Hodel and Steve Schneickert, also from San Jose, will appear as Motel. Additionally, two chorus dance positions will be filled by Equity professionals.

All other roles in the show are open to local talent, including Tzeitel, Perchik, Chava, Yenta, Lazar Wolf and the Rabbi.

Please attend the auditions dressed for a dance combination and prepared to sing a ballad and an up-tune, preferably from the show.

The "Fiddler" score and an accompanist will be provided. If you wish to sing a selection not from the show, you will need to provide your own sheet music in your own key.

For more information and to register for auditions, please call the office at 286-6841.

SJSU presents comedy show

On April 1, the Associated Students' Program Board of San Jose State University will present Festival of Fools starring Larry Rand and The Highwire Radio Choir. The performance will start at 8 p.m. in the Student Union Ballroom, Student Union Building. Admission is $1 in advance and $2 at the door.

Larry Rand will start off the show with his deadpan humor and highly satirical songs. Larry will be followed by a locally popular three-man group, the Highwire Radio Choir.

MEET "MAD" ARTIST SERGIO ARAGONES

The Mad Magazine cartoonist will appear in person to autograph his books "Mad-ly Yours" and "Mad About Mad" (Warner Paperback, $1.25), and personalize your copy with one of his "border-line cases" illustrations created just for you.

Friday, March 31
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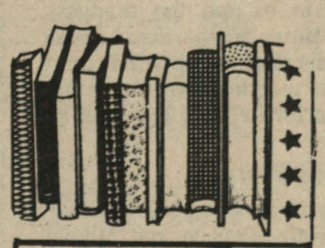

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at the galleries

Our next listing of events at local art galleries will appear in the April 1 issue, covering events through May 31. All copy for this listing should be received by Wednesday, April 19; send it to Wilma Albrecht, S.N.P.I., P.O. Box 368, Cupertino, CA. 95014.

Los Altos, Palo Alto, Mountain View, Sunnyvale

COLLEGE TERRACE LIBRARY, 2300 Wellesley Avenue, Palo Alto — Lori Waterman exhibit of portraiture in oil and pastel, April 1 to May 15.

EXPRESSIONS, INC., 275 Main street, Los Altos, hours: 9:30 to 4:30 p.m., Monday through Saturday — March 29 to April 4, drawings on rosewood by Ariff Ali; April 5-11, functional weaving by Irene Ohannesian; April 12 to 18, mirrors, gametables and jewelry boxes in hardwoods by Joel Krakauer; April 19 to 25, functional stoneware by Bob Waterman; April 26 to May 2, color wildlife photography by Ron Kimball.

GALLERY HOUSE, 538 Ramona street, Palo Alto: 11 a.m. to 5 p.m., Monday through Sunday — Etchings by Suzanne Aubin and oil paintings by Helen Cohen to April 22.

INTERNATIONAL FINE ARTS GALLERY, Old Mill Specialty Center, Mountain View, Hours: Tuesday through Saturday, 10 a.m. to 9:30 p.m.; Sunday, 12 to 6 p.m.; Monday, 11 a.m. to 6 p.m. — Oils by Rothschild, Jacobs, Vardan, Van Noorden, Bellini; watercolors by Coletti, Doyer; etchings by Kasihir, Figura; oriental brush paintings by Mei Sulloway; photography by Alex Nodopaka.

PALO ALTO ART CLUB GALLERY, 668 Ramona Street, Palo Alto: Monday through Friday 10 a.m. to 5 p.m.; Saturday, 10 a.m. to 2 p.m. — A figure and portrait show by all members and in all media during the month of April. Students of Richard Yip will display watercolors in the small gallery.

STANFORD UNIVERSITY MUSEUM OF ART, Stanford: Tuesday through Fridays, 10 a.m. to 4:45 p.m.; Saturday and Sunday, 1 to 4:45 p.m. — Through April 16, "Japonisme" deals with the Japanese influence on European art of the late 19th century.

SUNNYVALE CREATIVE ARTS CENTER GALLERY, 550 E. Remington, hours: Tuesday through Saturday, 11 a.m. to 3 p.m.; Wednesday, 6 to 8 p.m. — April 1 through April 22, monoprints by Dolly Johnson and paintings by Pat Kowal. Reception for the show will be held April 2, 4 to 6 p.m. in the gallery lobby. The artists will be present.

VIEWPOINTS ART GALLERY, 315 State street, Los Altos; 11 a.m. to 4 p.m., Tuesday through Saturday — Through April, Virginia Ingersoll's prints and watercolors portraying nature in varying moods in both abstract and representational styles. Other artists are Marguerite Rost, Rosemarie Gorman, Muriel Mickel, Ottley Schonberger, Pat Silver and Jean Sorensen.

STONEWARE pottery by Noreen Yamada is being featured along with the pottery of four other craftspeople at the Sun Gallery in Vallco Village, Wolfe and Homestead roads in Cupertino.

CENTER FOR THE PERFORMING ARTS, San Jose: weekdays 9 to 5 and during shows on weekends — Exhibit featuring over 50 works by high school students April 1 through 28.

THE DAISY PATCH, 1383 Lincoln Avenue, San Jose: Monday through Saturday, 10 a.m. to 5:30 p.m. — Carolyn Marcretti, watercolors through April.

PASEO DE SAN ANTONIO KIOSKS, San Jose — Tina Najarian, Leslie Masunaga and Patti Zogg.

ROSICRUCIAN EGYPTIAN MUSEUM, Rosicrucian Park, San Jose — Light and Shadow Club of San Jose, April 1 through April 31. A free color slide show will be presented in the Art Gallery each Sunday afternoon at 3 p.m. during the month.

SAN JOSE ART LEAGUE, 482 S. Second — Lower Gallery: June Manning, textile artist working with large off-loom, handwoven pieces embellished with crochet, embroidery, and natural objects; Helen Morrison, wood carver and ceramic sculptress with form, color and texture of works reflecting nature. Upper Gallery: Mary Parks Washington San Jose State University Masters' Show "Off-Shoots of Roots Unknown" April 12 to May 12.

SAN JOSE CITY COLLEGE ART GALLERY, 2100 Moorpark Avenue, San Jose: Monday through Friday, 11 a.m. to 4 p.m.; Tuesday and Wednesday, 6 to 9 p.m. — "Me, My Space and I" by Don East, April 5 through 29.

SAN JOSE MUSEUM OF ART, 110 S. Market Street, San Jose: Tuesday through Saturday, 10 a.m. to 4:30 p.m.; Sunday, noon to 4 p.m. — Sculptor, Alexander Calder is probably best known for his invention of the "Mobile" and for his "Stabiles," April 2 through May 21.

SARATOGA CONTEMPORARY ARTISTS CO-OP GALLERY, 254 El Paseo de Saratoga, San Jose: Monday through Wednesday, 10 a.m. to 6 p.m.; Thursday through Friday, 10 a.m. to 9 p.m.; Saturday, 10 a.m. to 5:30 p.m.; Sunday, 12 to 5 p.m. — Through April 9, Stella Leis, oils and acrylics; April 10-23 Ann Brelholz, watercolors; April 24 to May 14, Mary Hongo, oils and acrylics.

TRITON MUSEUM OF ART, 1505 Warburton avenue, Santa Clara, hours: Tuesday through Friday, 12 to 4 p.m.; Saturday and Sunday, 12 to 5 p.m. — April 2 through 23, Lou Carson, collages; April 2 through 30, Santa Clara Art Association, painting and drawings; April 9 through 30, Karen Johnson, crocheted sculpture.

UNION GALLERY, Student Union, San Jose State University; hours: Monday through Friday, 10:30 a.m. to 4 p.m.; Wednesday and Thursday evenings, 6 to 8 p.m. — March 27 through April 21, comic art from the collection of Murray Harris.

THE WATERCOLOR GALLERY, 18 El Paseo de San Antonio, San Jose, hours: Wednesday through Sunday, 11 a.m. to 4:30 p.m. — Charlotte Attebery, through April.

WORKS, 248 Auzerais avenue, San Jose; hours: Tuesday through Friday, 11 a.m. to 4 p.m.; Saturday, noon to 5 p.m. — Ben Sakoguchi, "Cactus," paintings and prints. Reception March 31, 8 p.m.

Cupertino, Los Gatos, Saratoga

EL GATITO GALLERY, 123 W. Main street, Los Gatos: 11 a.m. to 5 p.m., Tuesday through Sunday — Adolph Klein, realistic oil paintings of land, sea and still life, April 1 through 30.

EUPHRAT GALLERY, De Anza college, Cupertino, hours: Monday through Friday, 11 a.m. to 4 p.m.; Wednesday and Thursday, 7 to 9 p.m.; Saturday, 10 a.m. to 3 p.m. — "Drawings: Just Drawings," April 3 through May 3. Among the artists featured: Darryl Sapien, Barbara Rogers and S. Clay Wilson. Reception for the artists April 3, 7:30 p.m.

GROUP 21 GALLERY, 100 West Main Street, Los Gatos: Daily 11 a.m. to 5 p.m. — "Seven in Fiber," a special showing of the fiber arts of: Gloria Campbell, Peggy Carroll, Barbara Cressman, Nancy Ferrari, JoAnn Miller Johnson, Maxine Kirmeye, Mary Ann Moore, April 1 through 30. Reception for the artists, April 9, 1 to 5 p.m.

MONTALVO CENTER FOR THE ARTS, Saratoga, hours: daily except Monday, 1 to 4 p.m.; no charge weekdays, $.25 weekends — Bradley Hall, paintings; Tim Holtslag, paintings; Juan Barba, soft sculpture, April 6 through April 26. Reception April 9, 4 to 6 p.m.

THE SUN GALLERY, Vallco Village, Wolfe and Homestead, Cupertino: 10 a.m. to 5 p.m., daily — "A Paradise Remembered," oil on canvas, Betty Cady.

Campbell, San Jose, Santa Clara

AGES FINE ARTS, 810 Town-County Village, San Jose: 10 a.m. to 5 p.m., Monday through Saturday — Through April 14: Roger Gerster, contemporary etchings; Elizabeth Norton, woodcuts and drypoints; Bonnie Stone, mixed media drawings. April 15 through May 19: European contemporaries: Appel, Beckmann, Chagall, Erni, Escher, Mohlitz, Schmeisser and Wittenberg.

Orchid show this weekend

"Orchid Paradise" is the theme chosen by the Santa Clara Valley Orchid Society for their 27th Annual Orchid Show, March 30 and 31.

This year the show will be held at a new location, the Wells Fargo Bank, Willow Glen Branch, 1250 Lincoln Ave. in San Jose. Hours are from 10 a.m. to 9 p.m. on Thursday, March 30, and from 10 a.m. to 6 p.m. on Friday, March 31. Admission is free.

Hundreds of blooming orchid plants representing many different and unusual species, as well as the familiar cattleya and cymbidium orchids, will be displayed at this accredited American Orchid Society show. Plants owned by orchid hobbyists from the entire Bay Area, Santa Cruz County and Monterey Bay as well as the San Jose area are expected to be exhibited.

Mad cartoonist to hit Vallco

Sergio Aragones, who created the "border-line cases" characters that liven the margins of Mad Magazine and who has earned a reputation as one of the publication's most popular cartoonists, will make a rare personal appearance, Friday, April 1, from 6 to 9 p.m. at The Booksellers, Vallco Fashion Park, Hwy. 280 at Wolfe Road.

Aragones will be autographing his two original paperbacks, "Mad-ly Yours" and "Mad About Mad" (Warner Books, $1.25 each), and will personalize copies with sketches of his characters.

His appearance is part of an observation of the 25th anniversary of Mad Magazine celebrated with this month's issue.

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SUN GALLERY
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calendar

Copy for calendar listing should be received by Wednesday before publication date; send it to Wilma Albrecht, SNPI, P.O. Box 268, Cupertino, Ca. 95014.

Theater

MARTIN MULL IN CONCERT — April 1, Flint Center, 8 p.m. Comedian, recently seen as TV's host of "Fernwood Tonight." Tickets: $5.50, $6.50 and $7.50 from Flint Center Box Office, Foothill College Box office, and Ticketron outlets at Wards and Sears.

"ANYTHING GOES" — Saratoga Drama Group, Saratoga Civic Theater, 13777 Fruitvale Avenue, Saratoga, March 31, April 1, 2, 4, 6, 7, 8, 9, 13, 14; 15, 16, 18, 20, 21, and 22. Curtain times are 8:30 p.m. on Friday and Saturday; 8 p.m. on Tuesday and Thursday, and 7:30 p.m. on Sundays. For ticket information contact Mrs. Richard C. Ryan, 264-3110.

"YOU CAN'T TAKE IT WITH YOU" — California Actors Theater, Old Town, Los Gatos through April 23. Tickets: $4.75 through $8.75, available by calling Old Town Box Office, 354-6057, from noon every day except Monday.

"THE GOOD DOCTOR" — A comedy with music, by Neil Simon, a series of nine vignettes adapted from and suggested by stories from Anton Chekhov, March 30, 31, April 1, 6, 7, and 8, Evergreen Valley College Cafe Theatre. Admission $2, general.

"THE DASTARDLY DISASTER, OR LOVE IN A COTTAGE" — A melodrama written and directed by Cleo Stuckrath, performed by the Santa Clara Senior Theatrical Co., Santa Clara Community Recreation Center, 969 Kiely Blvd., Santa Clara, March 30 and 31 at 2 p.m.; Santa Clara Senior Center, 1303 Fremont Street, Santa Clara, April 1 at 2 p.m. Admission is $.50.

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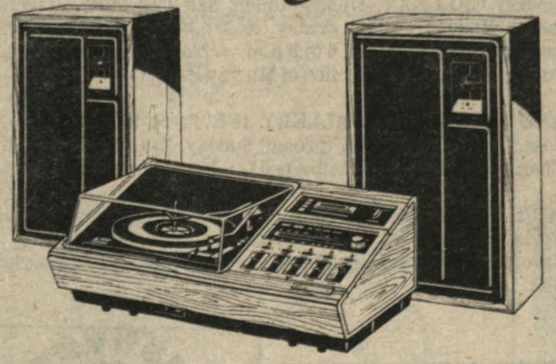

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COMEDIAN MARTIN MULL, most recently seen as the smooth-talking host of "Fernwood Tonight," will appear in concert on April Fool's Day, Saturday, April 1, at 8 p.m. at Flint Center in Cupertino. Tickets are being sold for $5.50, $6.50, and $7.50 through the Flint Center Box Office, Foothill College Box Office, and Ticketron outlets. The concert will be sponsored by Foothill's Associated Students.

Stage fighting subject of class

A week-long course on stage fighting gets underway Monday, April 3 at West Valley College. The course continues through Friday, April 7, from 2 to 3 p.m. in the college's Saratoga campus theater.

The course will be instructed by David Boushey, founder and president of the Society of American Fightmasters. West Valley College drama instructor Jack Senteney, is coordinating the course.

A member of the Society of British Fightmasters, Boushey trained in Great Britain with William Hobbs and Ian McKay and has served as resident fightmaster at the Ashland Shakespeare Festival, Utah Shakespeare Festival and the Seattle Repertory Theater.

Those interested in learning how to choreograph fight sequences for the stage or screen should plan to enroll by calling the interdisciplinary enrichment seminars program at 867-2200, ext. 407.

Arts Education week proclaimed

Mayor Janet Gray Hayes has proclaimed the week of April 3 through 7 as "Arts Education Week."

Arts Education Week is the culmination of a year's planning by the Arts Education Consortium. The Consortium is composed of the city's Fine Arts Commission, East Side Union High School District, Oak Grove School District, San Jose Unified School District, and the Office of the Santa Clara County Superintendent of Schools.

Arts Education Week will combine the talents of many community arts organizations and artists with the participation of thousands of students.

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"ANDROGEN" — And other works by the Synapse Experimental Theater, Studio 372, 372 South First Street, San Jose, Saturday nights, 7 p.m. Admission, $2.

"TWELVE ANGRY MEN AND WOMEN" — A.R.T.'s Paseo Theatre, 249 S. Second St., San Jose, March 31, April 1, 7, and 8 at 8:30 p.m.; April 2 at 2 p.m. Tickets: $3.50, general; $2, students, military, and senior citizens, for reservations call 266-0466.

"A THURBER CARNIVAL" — Dinner show, Mountain View Recreation Center, 201 S. Rengstorff Avenue, Mt. View, March 31, April 1, 7 and 8. No-host bar will open at 6 p.m.; Italian dinner will be served at 7 followed by the show. Tickets: $1, available only in advance from the Recreation Senior Center, 266 Escuela Avenue, Mt. View, and the Palo Alto Community Box Office, 1305 Middlefield Road, Palo Alto.

"NEVER TOO LATE" — King Dodo Playhouse, 12378 Saratoga-Sunnyvale Road, Saratoga, April 1, 8:30 p.m. Tickets: opening night, $6; $4.50, general. For reservations call 266-6060.

"MISSION CALL" — Santa Clara Arena Theater, 3091 El Camino Real at Calabazas, Santa Clara, March 29. Tickets: $3 and $2. For reservations call 296-SCAT.

"GUYS AND DOLLS" — Palo Alto Players, Palo Alto Community Theater, 1305 Middlefield Road, March 30, 31 and April 1 at 8:30 p.m. Tickets: $3.60, general ($4 opening night); $2.10, youth and seniors. For reservations call Tuesday through Saturday, 1:30 to 6 p.m., 329-2623.

"LO AND BEHOLD" — Comedy, Santa Clara Arena Theater, 3091 El Camino Real at Calabazas, Friday and Saturday through April 1. Tickets: $3.50, adults; $2, children 12 and under. For reservations call 296-SCAT.

"THE GIRL IN THE FREUDIAN SLIP" — King Dodo playhouse, 12378 Sunnyvale-Saratoga Road, Saratoga, March 31, 8:30 p.m. Tickets: $4.50, for reservations call 266-6060.

"SLIPPERY WHEN WET" or "FROSTY" — Gaslighter Theater, 400 E. Campbell Avenue, Campbell, through March, 8:30 p.m., Friday and Saturday. For reservations call 378-9721.

"THE FATAL DEED" — The Opry House of San Jose, 21350 Almaden Road, San Jose, Friday, 8:30 p.m., and Saturday, 7:30 p.m. and 10:30 p.m. For reservations call 268-2492.

Youth Theater

"THE WICKEDEST WITCH" — University Theater, San Jose State University, March 30 and 31 at 9:15 a.m. and 11 a.m.; April 1 at 10:15 a.m.; March 31, 7:30 p.m. Tickets: $1, for reservations call Box Office, 277-2777.

THE MELI-MELO COMPANY — A young group from Paris which performs two of Moliere's early farces understandable to all ages and languages, Fremont High School Auditorium, corner of Sunnyvale-Saratoga Road and Fremont Road, Sunnyvale, April 4, 7:30 p.m. Admission: $2.

THE WOLF pleads with The Hunters (Jennifer Johnson, Joan Brobst and Lowell Mathwich in San Jose Dance Theater's production of "Peter and the Wolf," part of the annual Spring Concerts of Ballets for Children April 1 at 11 a.m. and 2 p.m. in Prentiss Brown auditorium at Los Gatos high school. Call 867-4541 for information.

calendar

"MAGIC ISLE" — California Actors Theater, Old Town, Los Gatos, April 1 at 11 a.m. and 1:30 p.m. Tickets: $2, $3 and $4; for reservations call 354-6057.

Music

SCHOLA CANTORUM — Flint Center, De Anza College, Cupertino, April 2, 8 p.m. Tickets: $2, general; $1, students and seniors from the Flint Center or Foothill College Box Offices.

"THE LITTLE SINGERS OF LOURDES" — Presented by West Valley College at St. Lawrence Church in Santa Clara, March 29, 7:30 p.m. Tickets may be obtained through the college district's community services office, 44 E. Latimer Ave., Campbell, 379-9415.

THE POPSINGERS — Of the Santa Clara Chorale at the Sunnyvale Performing Arts Center, 550 E. Remington, April 1, 8 p.m. Tickets: $3, general; $1, students, for reservations call box office, 733-6611, Tuesday and Wednesday, 3 to 5 p.m.; Thursday through Saturday, 4 to 8 p.m.

EL CAMINO YOUTH SYMPHONY — Kenneth Goldsmith, violinist, will be guest soloist with the Symphony, Spangenberg Auditorium, Gunn High School, 780 Arastradero Road, Palo Alto, April 1, 8 p.m. Admission: $1, general; $.50, students and seniors.

SAN JOSE SYMPHONY — Shirley Verrett, star of the world's great opera stages, will appear as guest artist with the Symphony Orchestra under the baton of Maestro George Cleve, March 31 and April 1, 8:30 p.m., San Jose Center for the Performing Arts. Tickets: $6, $8, and $10, available by calling the Symphony office, 298-2300.

RON WILLIAMS, BARITONE — Presented by the Music Teachers' Association of Santa Clara County, in the Concert Hall, San Jose State University, April 2, 3:15 p.m.

PAMELA RESCH, PIANIST — Wednesday Night Concert, March 29, 8 p.m., Sunnyvale Community Center theater, 550 East Remington Drive. Admission: $4.

FRANS BRUEGGEN — Recorder player, Student Union Ballroom, San Jose State University, March 28, 8 p.m.

DUNCAN CAMPBELL, BARITONE — March 29, 8 p.m., West Valley College's theater, Saratoga campus. There is no charge; however, tickets are required and may be obtained through West Valley College District's office of community services, 44 E. Latimer Ave., Campbell, 379-9415.

WEST VALLEY SYMPHONY — West Valley College Theater, April 1, 8 p.m. No charge, but tickets are required which can be reserved by calling West Valley College District Community Services office, 379-9415.

SABICAS, FLAMENCO GUITARIST — West Valley College Theater, April 3, 8 p.m. Tickets: $2, general; $1, students, available by calling 379-9415.

PASADENA'S COLEMAN CHAMBER MUSIC SERIES — Concert Hall, San Jose State University, April 4, 8:15 p.m. Free.

RAYMOND NILSSON — Schubert's "Die Schone Mullerin," Concert Hall, San Jose State University, March 31, 8:15 p.m., free.

Films

"HARLAN COUNTY, USA" — Benefit showing for the San Jose Chapter of the National Organization for Women and the International Peoples' Appeal, April 2, 7 p.m., Hardeman Hall, Willow and Locust, San Jose. Donation is $3.50 at the door.

PAMELA REEDER, Joy Chubb, Steve Completo, and Judy West (l-r) will be seen in Saratoga Drama Group's next production of Cole Porter's "Anything Goes." It is scheduled to open in the Saratoga Civic Theater on Friday, March 31, for a sixteen performance run through Saturday, April 22. For ticket information, call 264-3110.

"ALICIA" and "REBELLION IN PATAGONIA" — Benefit showing for the weekly radical newspaper, "People's World," April 1, 1:30 p.m., Camera One Theater. Tickets: $5, available at Bread and Roses Bookshop, 136 S. First St., San Jose, or at the door.

Special Events

TREASURE MARKET '78 — To benefit the Stanford Museum of Art, March 30, 7-10 p.m.; gala opening night champagne party with box supper and first-chance-to-buy, tickets, $10, available from Committee for Art, Stanford University Museum of Art. Sales Days, March 31 and April 1, 10 a.m. to 5 p.m., Roble Gymnasium, Santa Teresa Street, Stanford Campus.

"ORCHID PARADISE" — Presented by the Santa Clara Valley Orchid Society, March 30, 10 a.m. to 9 p.m.; March 31, 10 a.m. to 6 p.m., Wells Fargo Bank, 1250 Lincoln Avenue, San Jose. Free.

JAPANESE-AMERICAN CULTURAL FESTIVAL — "Nikkei Matsuri" will be held April 2, 9 a.m. to 4 p.m., Fifth and Jackson Streets, San Jose. Free and open to the public.

PURIM CARNIVAL — Congregation Beth David, 19700 Prospect Avenue, Saratoga, April 2, 11 a.m. to 4 p.m.

FLEA MARKET — Parking Lot A, De Anza College, Cupertino, 8 a.m. to 4 p.m.

on the mall

This is a service of MARQUEE to acquaint our readers to the free entertainment and other attractions at the various shopping centers in our valley. Listings may be called in to Wilma Albrecht, 255-7500 by noon, the Thursday before publication.

CHERRY CHASE SHOPPING CENTER
El Camino and Bernardo, Sunnyvale:

Antique Trade Fair — Show and sale of antiques and collectibles, 10 a.m. to 5 p.m., April 2.

EASTRIDGE SHOPPING CENTER
Tully Road and Capitol Expressway, San Jose:

Spring Fever Fashion Clinics — March 29 through 31, 1 p.m. and 3 p.m., Grand Court. Daily mini clinics featuring the latest in the "Casual Look," "Shoe Fashions," and "How to Accessorize Your Wardrobe."

PRUNEYARD
Bascom Avenue at Campbell, Campbell:

"Natchez" — Country Western, electric blue grass Western swing, country rock, 1 to 3 p.m., Gran Plaza, April 2.

Pianist featured in March concert

At 8 p.m. on March 29, the Wednesday Night Concerts series will present pianist Pamela Resch in a program featuring Bach, Beethoven and Chopin, at the Sunnyvale Community Center Theater, 550 East Remington Dr., Sunnyvale.

Since the age of 3 when she started her piano studies, Pamela Pyle Resch has been deeply involved with her music. Constantly alert to develop performance opportunities, this graduate of San Jose State University and a former Miss San Jose, has traveled abroad to present concerts in London, Amsterdam and Hong Kong, and is presently negotiating a concert season in Spain.

For further information and to order tickets for this performance, please call 732-0741 or write to Wednesday Night Concerts, P.O. Box 61148, Sunnyvale, 94088. Tickets, which are priced at $4 general admission, and at $2 for seniors and for students who are attending school full time, may also be purchased at the theater box office at the community center or prior to the performance.

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the winetaster

Almaden produces more surprises in wine

By MARY LESTER

ALMADEN VINEYARDS has been producing surprises since 1852 when Frenchman Charles LeFranc came out with the initial product from this Santa Clara Valley winery.

The following decades have witnessed Almaden's being the first to introduce commercially the great European wine grape varietals, the first to put a back label on a wine bottle and the first to market attractive half-gallon and gallon size bottles rather than the standard "vinegar" jug.

Besides all this, through the century-and-a-quarter of its existence, Almaden has won numerous awards for the excellence of its wines, gone through changes of ownership and winemakers and continually surprised many doubters by remaining in the quality class.

SO, IT WAS WITH the thought of "What can be in store for me this time?" that I drove over to winemaster Klaus Mathes' office at Almaden Vineyards on Blossom Hill Road, San Jose, for a tasting of some wines.

I specifically had in mind re-tasting wines that had been offered at a wine-writer's luncheon given at Sunset Magazine headquarters last November. Then, too, I wanted to try some unreleased wines and some barrel samples. I prefer doing my tastings in the morning with but a bite of food before getting down to "work." In this way, the palate is innocent and ready for a clear evaluation of the wines.

THE FIRST TABLE wine I found so enjoyable that I could have foregone the rest of the tasting and just enjoyed drinking it. A 1976 Special Selection Pinot Chardonnay from San Benito County, it is presently sold only in magnums. The wine was a clear, golden color and the varietal was quite evident in the aroma. A touch of oak is discernible. I especially liked it because it brought back distinct memories of the fine Chardonnays put out in the early and mid-60's by Almaden. This wine was recently released and there are only about 2,500 cases. The price is $8.30 per magnum and worth more.

The 1977 Gamay Rose from San Benito County consists of 100 percent Gamay Beaujolais and could very well be the replacement to Almaden's Grenache Rose in sales power. A lovely orangey shade and, for $2.09, it should become almost a household word. Will also be out in jug size at $3.39. Release date: April, 1978. Hurry and buy.

THE WINES NOW on the market that I'd first tasted in November are the '75 Sauvignon Blanc and the '75 Gamay, both from Monterey. My original impression was that they were both quite pleasant little wines for the money but now, after some bottle aging, I think they are both very good wines for the money. (Note: if you like whites, you'll really enjoy this Sauvignon Blanc. Very different.)

The 1975 Special Selection Pinot Noir from San Benito was also tasted at the Sunset luncheon. It was too young then. Now released, it has taken on smoother characteristics and I think should be quite a good Pinot Noir in another two or three years. It's only $4.25.

The 1976 Merlot, a first of its varietal, for Almaden, was a barrel sample. It will be bottled in May and released on the market late in the fall or early winter, 1978. When we had it in November, it was way too rough but did show promise. Frankly, I like some Merlots better than Cabernets. These grapes are from San Louis Obispo. Although an older wine, it was fascinating to try the 1974 Special Selection Cabernet Sauvignon alongside the Merlot. A smooth wine, this Cab will be released any day now at $4.25.

A sure winner will be the 1977 Late Harvest Zinfandel from San Beneto county. It's over 14 percent alcohol, huge in taste and should be a sipping conversation piece for years to come. It won't be released until late 1979 or early 1980 and is worth waiting for.

A votre sante, Almaden!

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